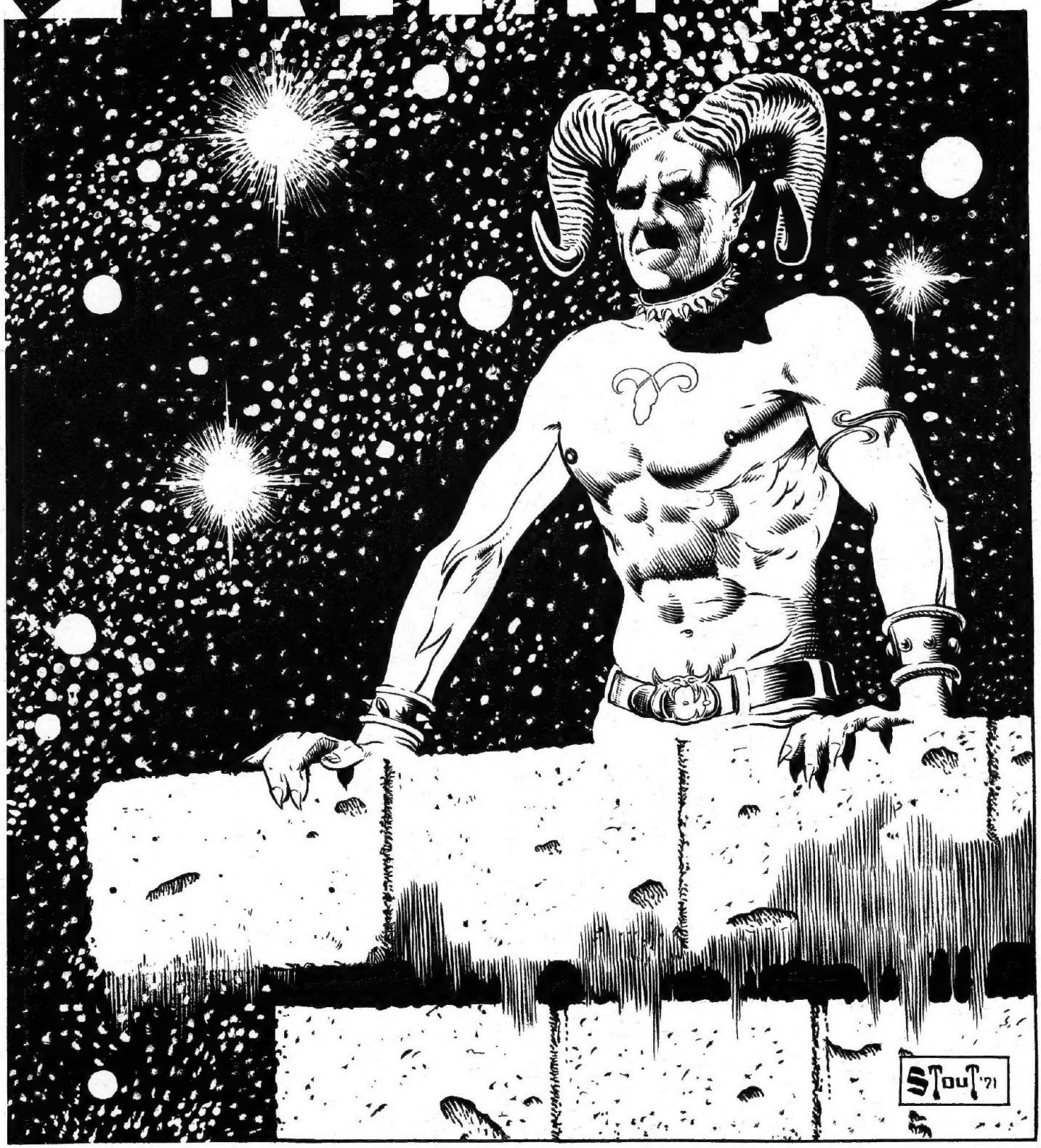
SENTINEL 3



Contents Page

COVER..... 1

CONTENTS..... 2

EDITORIAL..... 3

INTERVIEW: BIL STOUT..... 4

THANE STRIP..... 9

"SPIDER"..... 15

SWORD AND SORCERY..... 17

"SORCERA"..... 19

LETTERS..... 29

SAN DIEGO CON PHOTOS..... 35

BACK COVER..... 36

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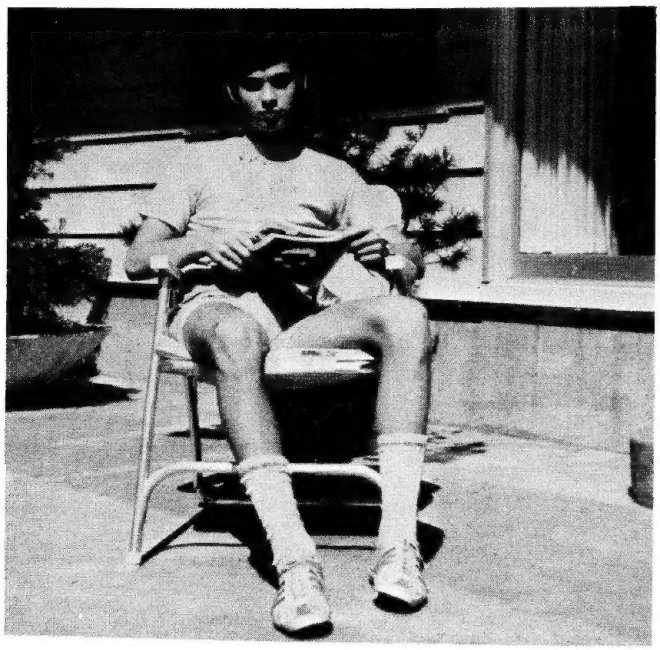
art key

Dan Adkins...p. 34
Randy Emberlin...p. 16, 18
Don Hazeltine...p. 19-28
Mark Montchalin...p. 16
Randy Nelson...p. 17
John Pound...p. 34
Ed Romero...p. 2
Bob Smith...p. 33
Dave Stevens...p. 30
Bil Stout...p. 1, 5-14, 36
Dave Taylor...p. 31, 32
Chris Warner...p. 15, 29, 31
Rick Williams...p. 30

ROMERO

EDITORIAL PAGE



HERE IS A PHOTOGRAPH OF THAT MYSTERIOUS MADMAN R. EMBERLIN, THE SUPPOSED EDITOR OF A FANZINE CALLED THE SENTINEL.

I suppose I might as well begin this editorial by welcoming you to Sentinel's third issue. I'm afraid, as usual, the issue is late in coming. One slight defense in my favor is the fact that I promised that Sentinel would go on a regular schedule AFTER issue #3. Speaking of a regular schedule, I may as well discuss exactly what kind of schedule Sentinel will be going on. As of this time, Sentinel should be considered on a quarterly schedule, or four times per year. This means you can expect Sentinel number four sometime in August. I'm going to try and stick to this schedule as religiously as possible. One thing that will really help me is advance orders from you one-ish fans.

I would imagine most of you have already noticed the price hike with this issue. This was merely the result of a drastic increase in page count and the higher quality material demanding higher quality printing. Another factor that weighed heavily in the price hike was the fact that with this issue I went to a wrap-around binding and doubled the print run. Before, Sentinel was a side-stapled magazine with a print run of a mere 250, now the print run is 500 and its saddle stitched binding makes it a much nicer package. All these things have a way of adding up, and when you consider the amount of money I lost on the first two issues in comparison to the slight increase in price, that 15¢ raise seems even more minescule. I'm hoping that you'll feel you are still getting your money's worth---after all, how many zines still give you 32 offset pages for less than a dollar? The future price of Sentinel will remain at 50¢ until I decide otherwise, however a return to 35¢ is predicted for the near future.

ATTENTION: I'd like to say a few things about Bil Stout's strip this issue that were left unsaid in the interview. His strip "Quest of Thane" was a sequel that he did to the Jeff Jones Thane story that was featured in Creepy #16. Bil did this story at the age of 17 and sent it to Jim Warren, hopefully to be printed as a sequel. Unfortunately at the time, Bil was competing against artists such as Grey Morrow, Reed Crandall, Angelo Torres and Al Williamson and his story was not accepted.

Let me give full credit to Warren Publications: "THANE" and "UNCLE CREEPY" are copyrighted as their characters and we wish to take no credit for them, nor is it our intent to try and profit from them, for I can think of nothing that I desire less than a court case against me.

NEXT ISSUE: Don Hazeltine will have a second installment to "Sorcera", the sword and sorcery column will be written by either Jeffery May, David Anthony Kraft, or a noted authority on S&S and HF,(if I can persuade him) George Drake. Also featured will be; another short story or article,(most likely both), art so far by; Stout, Hazeltine, Adkins, Pound, Romero, Bob Smith, Dave Taylor, and the premier of two new fans who in my opinion are very near pro...Steven Leialoha and Dave Stevens. Most likely I'll aquire more pro art, but fan art is needed so I encourage you to contribute. Along with these things I'll have the usual letters column and my own opinionated editorial.

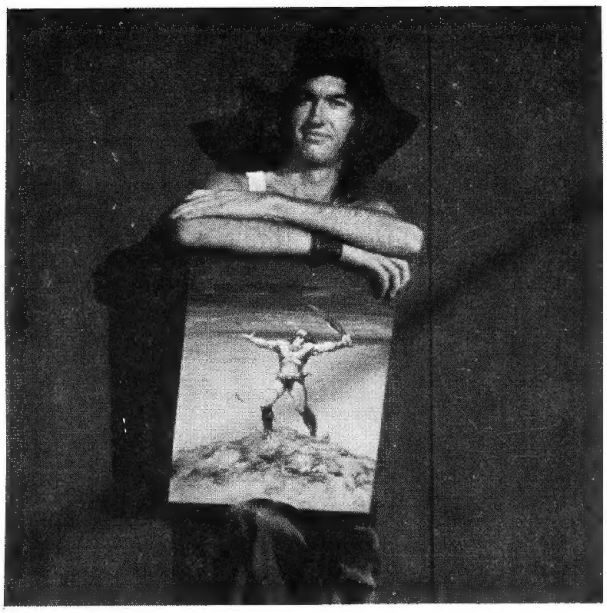
Before I sign off, I'd like to thank Chris Warner for the use of his Hermes 3000, and both Don Hazeltine and David Anthony Kraft for their infinite patience as well as all the other people that made this issue possible. See you next ish.

Randy Emberlin

RANDY EMBERLIN

INTERVIEW:

Bil Stout



INTERVIEW CONDUCTED BY RANDY EMBERLIN
QUESTIONAIRE WAS PERPETRATED BY CHRIS WARNER AND RANDY EMBERLIN.

SENTINEL: To start out Bil, how old are you, where were you born, when did you really show your first interest in art, etc.?

BIL: I'm an ancient 20 years old. I was born somewhere in Russia, the son of a son of a Cossack General. I grew up in various parts of the world and have been exposed to the art of many a people.

I became interested in culture in general (not just art but music and literature as well) at around age six or seven. However, I studied to become a doctor of medicine and went through several medical scholarships before I realized my true desires---to become accomplished in various cultural arts.

I attended Chouinard Art School, (Calif. Institute of the Arts) in Los Angeles on a four year math-and-english scholarship and graduated with a B.F.A. April of 1971.

SENTINEL: Do you have any formal art training?

BIL: I trained at the aforementioned school. I never really started drawing until about 7 years ago---It was mainly anatomy charts for my medical classes.

SENTINEL: When and where was your first piece of artwork published?

BIL: My very first piece of published art was in Comics-Past, Present and Future #1, Sept. 1963. There was only one issue of this ditto zine. I had original drawings in the magazine as well as swipes of (then) currently popular superheroes. I even wrote an article entitled "More or Less for the Fantastic Four?".

My first published work which I consider professional was my COVEN 13 work, which I began at age 17.

SENTINEL: Have you had much artwork published in fandom?

BIL: Not a lot: Comics, Past, Present and Future #1, ERBdom's #30 and 43, and for Coffin-Worm #6 someone transferred a sketch I had done at the bottom of a letter onto a dittomaster and printed it in the fanzine. They must have been awfully desperate for art!

SENTINEL: How long have you been inking Russ Manning's syndicated strip Tarzan?

BIL: I started inking for Russ around March or April of 1971. My Sundays date from 5-30 to 8-8 and my dailies from 5-11 to about 7-10.

SENTINEL: How did you come about getting the job of inking Tarzan?

BIL: Mike Royer had left Russ to work for Jack Kirby, so Russ was in need of an assistant. At about that time ERBdom #43 came out, featuring some of my old work. Russ saw it, liked it, and after going through a number of people (I was living a rather hermitish life in the nearby hills) finally reached me.

SENTINEL: Do you feel that inking Tarzan has improved your artwork?

BIL: Working with Russ has definitely improved my artwork. He made me aware of many ideas techniques and aesthetics that have proven valuable. I owe a lot to Russ, who on top of being a terrific artist and, in my opinion, the best writer of adventure strips ever, is also a great guy!

SENTINEL: How much did you get paid for inking the Tarzan strip?

BIL: For inking Tarzan I get all the cocoanuts, bananas, and grubs I can eat ..... whatever's in season. My duties on the Tarzan strip have included at one time or another minor pencilling, figure inking, pencilling and inking of backgrounds, and the coloring of some of the Sunday Strips.

SENTINEL: What other professional work have you done besides Tarzan?

BIL: Cook, tunnel digger, treasure hunter---OH! You mean artwork! Here: Coven 13, issues #1,2, 3, and 4. Cycletoons: June 1970, June 1971, August 1971, December 1971, and February 1972. A book of political cartoons,drawn before being against the war became so popular, called "Those Loveable Peace-nuts!". It was probably the first underground comic being published in 1967. Forgotten Fantasy folded the issue before the one that was to have my cover. I've done political cartoons for whatever local newspaper I've happened to be near. I painted fifty full color illustrations for a deluxe Czechoslovakian edition of Tales of the Brothers Grimm, a project which needless to say, took many years. Recently in the field of commercial illustration I've done poster, ad, design, and illustration work for Taco Bell, Toyota, TRW, Topanga Center for Human Development and even a trademark design for INCA (Ralph Nader associates). I've done work on some Television commercials also---recently some lay out animation for Lennox air conditioning.

SENTINEL: About your work in Coven 13; could you explain exactly what you did for that publication?

BIL: I painted all the covers. Out of all the illustrations inside #1 I did ten. The rest I did all the illustations---a labor of love! I was given about one week per issue, which was rather difficult as I was attending Chouinard full-time.

SENTINEL: Is Coven 13 still being published, because its distribution does not extend to Portland?

BIL: Coven folded after #4, although someone, somewhere has a full color painting and three illustrations to #5 (which were paid for). Coven was then purchased(in name only) by another publisher who turned Coven into a completely different magazine. Alas.

SENTINEL: Do you plan to do any work for Warren publications?

BIL: I shall do one story for Warren as it will cause a marked increase in the price rates of my work to fandom.

SENTINEL: It has been said that Warren's pay scale is quite low. Is this true? About how much do they pay for a finished page of artwork?

BIL: He pays so low you've got to cash his checks in the banks basement. Actually he pays about 30 to 35 dollars per finished page I hear.

SENTINEL: Do you intend to do [illegible] work for Marvel or National?

BIL: I've heard too many horror stories about what its like to work for Marvel (though I'd have to check into it for myself). As for D.C. I'd love to do a bit of work for them--- especially some covers. I may do something for Gold Key.

SENTINEL: In your opinion, which comic company has produced the best work, story and artwork? National, Marvel, E.C., Warren, etc.?

BIL: Easy Choice, although some of the undergrounds have produced better stories---namely Richard Corben's "Cid and Opey" from Up From the Deep.

SENTINEL: How do feel towards Marvels handling of Conan?

BIL: At first I couldn't stand it.but, gradually Barry Smith has developed somewhat, talent-wise. Most of all he has developed a good story-telling sense and he fills his pictures with a staggering amount of researched detail. My favorite issue so far has been #11. I feel that Sal Buscema is his best inker. Smith does need a lot more anatomy but his picture concepts are terrific. I've stopped comparing his Conan to Frazetta's, which was a stupid thing to do in the first place. Each draws Conan how he feels he should look. I'm glad now that Smith expressed his individuality and didn't try to imitate Big Frank.

SENTINEL: In general, do you believe that comics are on the upswing or on the downswing?

BIL: "Undergrounds"are on the upswing. Almost all of the comics I read are undergrounds of one sort or another---mainly because they almost always have something valid or truly entertaining to say. I stopped reading Marvels when Ditko left,and I will occasionally buy a D.C. for the artwork. The last good reading I remember in D.C. was the "Bat Lash" series, but the new Tarzan looks good. Kirby's stuff is astounding---he creates his own entire universe, races, and customs. Although I don't buy or keep up with his books regularly. At a recent convention I noticed most of his fans seemed to be living in his worlds. As far as overgrounds are concerned, I don't see them reaching the standards set by E.C. in the 50's...unless something really bizarre happens.

STOUT '71

SENTINEL: Who are your favorite artists, and which ones have influenced your work the most?

BIL: My favorite artist is Frank (the master) Frazetta. Other favorites include (in no particular order): Norman Rockwell, Al Williamson, J.C. Leyendecker, Angelo Torres, Howard Pyle, early Alex Toth, N.C. Wyeth, Roy Krenkel, Norman Lindsay, Will Eisner, Heinrich Kley, Arthur Rackham, Russ Manning, Z. Burian, Carmine Infantino, Robert Fawcett, Robert Crumb, Charles Dana Gibson, Gilbert Shelton, Maxfield Parrish, Albert Wenzell, Richard Corben, William Hoffman, Alex Raymond,(Rip KIRBY and the Squirlon sequence of Flash Gordon)Brad Holland, Hal Foster, Harold Kramer, some of Burne Hogarth, Edwin Austin Abbey, Reed Crandall, Greg Irons, Dave Sheridan and of course Tolouse Lautrec Rembrandt, and the rest of the boys.

They've all been influences on my work, either indirectly or directly.in some way or another. As far as comics go I've been particularly influenced by Frazetta, williamson, Eisner, Hogarth and Kramer in my "straight" stuff, and by Crumb, Shelton, Elder, Wood, Frazetta, Kramer and Walt Kelly in my humor work.

SENTINEL: Which medium do you prefer to work in; pencil, ink, paint or other?

BIL: I've worked in plaster, watercolor, wood, etchings, iron, mixed media, acrylics, oils, pen and ink, charcoal, pencil, ballpoint pen; just about everything. Depending on my mood, I enjoy oils, acrylics, charcoal and pen and ink the most. I'm anxious to try airbrush.

SENTINEL: Which do you prefer to draw, Fantasy, Sword and Sorcery, Science Fiction, or what? Why?

BIL: Humor strips come easiest for me, but my great loves in comic illustration are Sword and Sorcery, E.R.B., Howard, and Coven 13 type horror. I used to be really into superheroes and while hermitting in Brazil I developed and drew 6 pages of a jungle superhero. I'll probably get it printed eventually, but the moment must be right.

SENTINEL: Do you have any interests outside of art? What are they?

BIL: I'm lead singer, bass and harmonica player for a rock and roll group Mad Fat. I like photography, writing (I've started a Tarzan pastiche), reading (Tom Wolfe, ERB, Somerset Maughm, and Howard in particular), and flicks (amateur).

I give lectures at high schools and lately, at some conventions also. I worked for two summers at Disneyland, painting watercolor portraits---and and hated every minute. I'm an old movie freak---particularly Tod Slaughter films. I enjoy traveling, eating, and intelligent women.

SENTINEL: What is your main source of income?

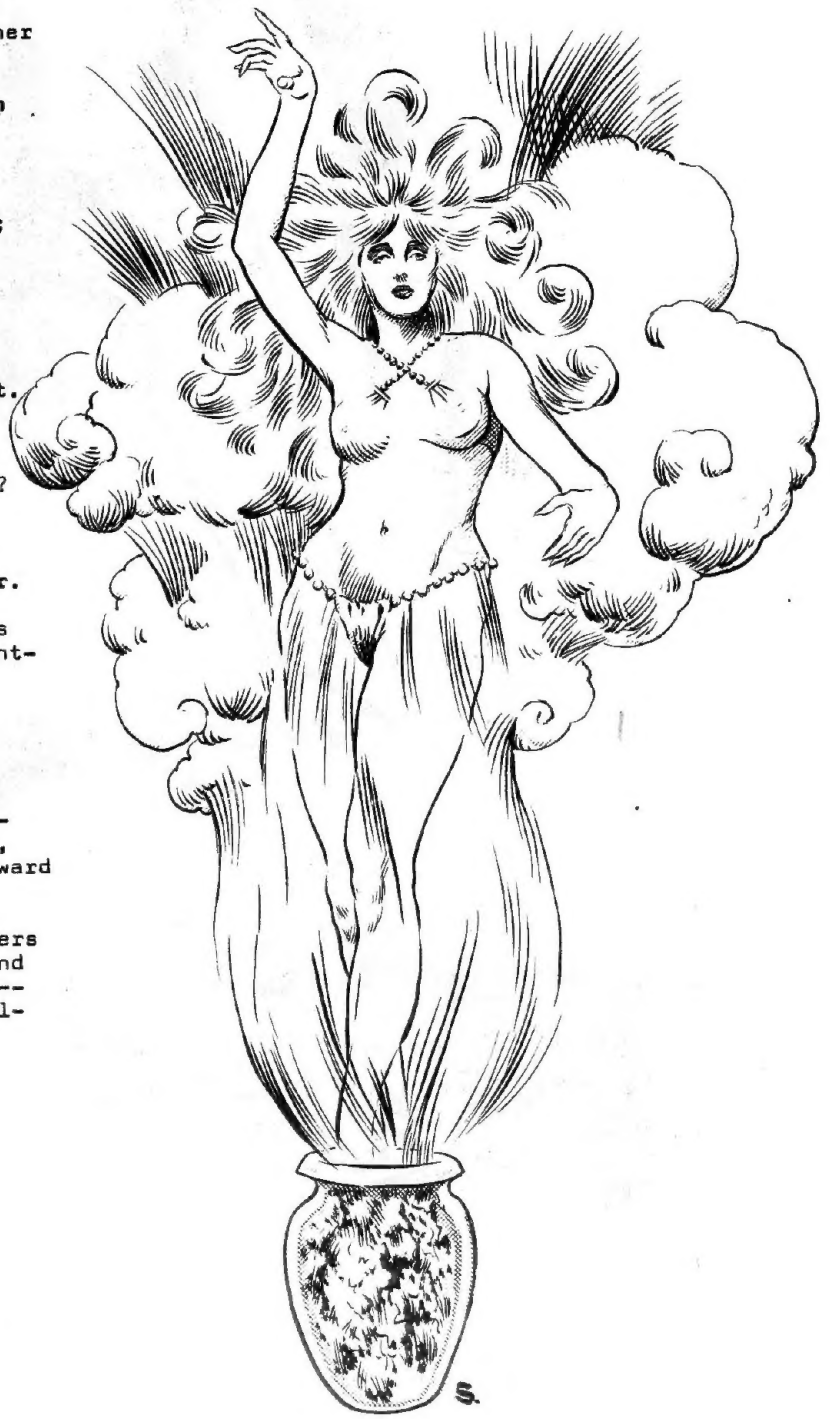
BIL: Blackmail, extortion and bank robbery. You'll never get rich doing comics. Other than those previously mentioned occupations my main main immediate income is from advertising illustration, Cycle-toons magazine, record album covers, and fanzine interviews (ha!).

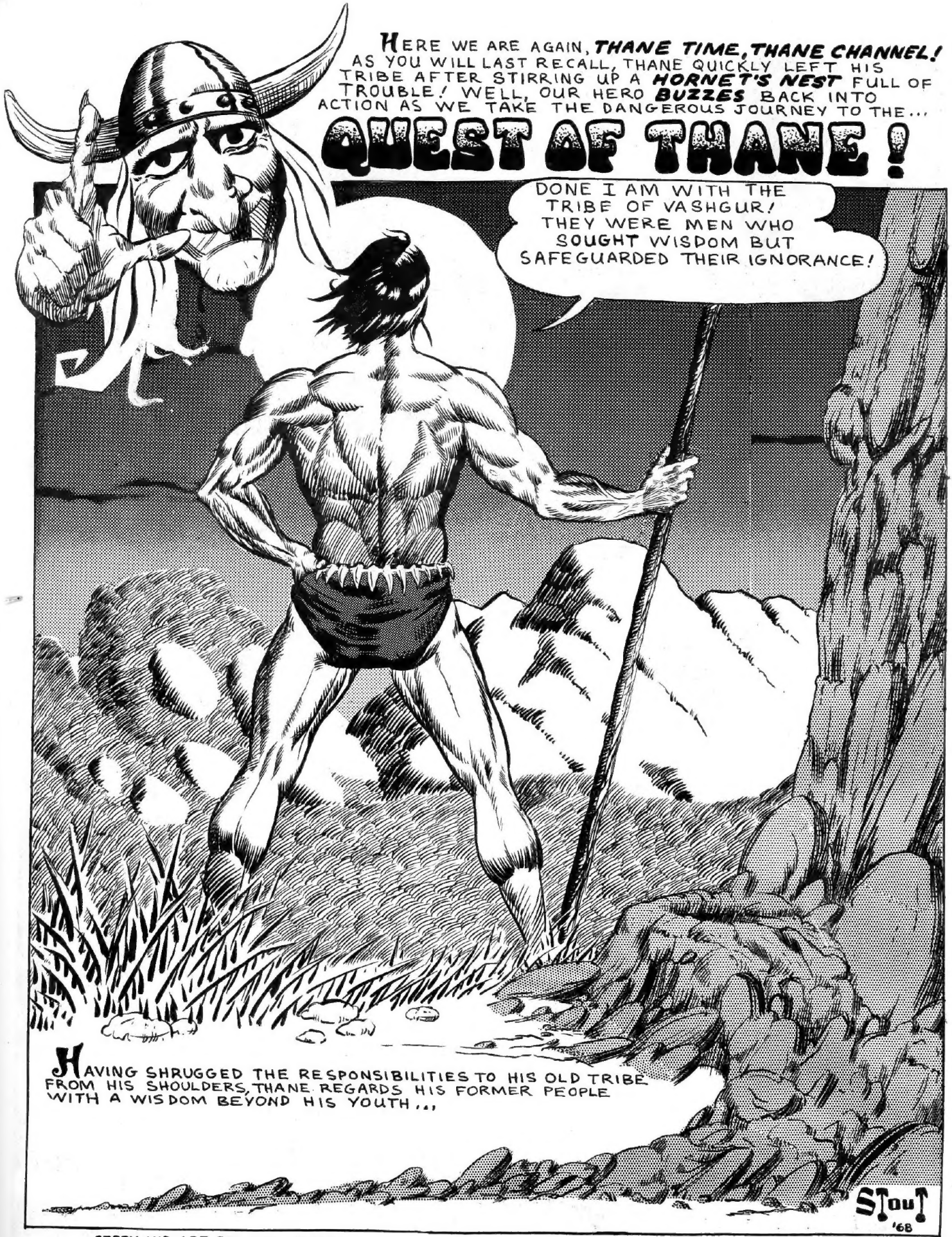
SENTINEL: I guess this last question almost goes without asking but,...What are your future goals?

BIL: Eventually I expect to die, but before the inevitable I plan to: Publish my own underground comic, Juicy Comix. Write and fully illustrate a childrens book. Do stories and covers for Warren Gold Key, DC and Marvel. Write and (if it lends itself to it) illustrate a novel. Travel around the world a few more times and become an established illustrator and fine artist. Produce and engineer my own solo album and possibly be involved in a film. Those are my material goals.

My GOAL, is to enjoy all that life has to offer in the fullest, whether rich or poor, in Hollywood or in Amsterdam---wherever I am.

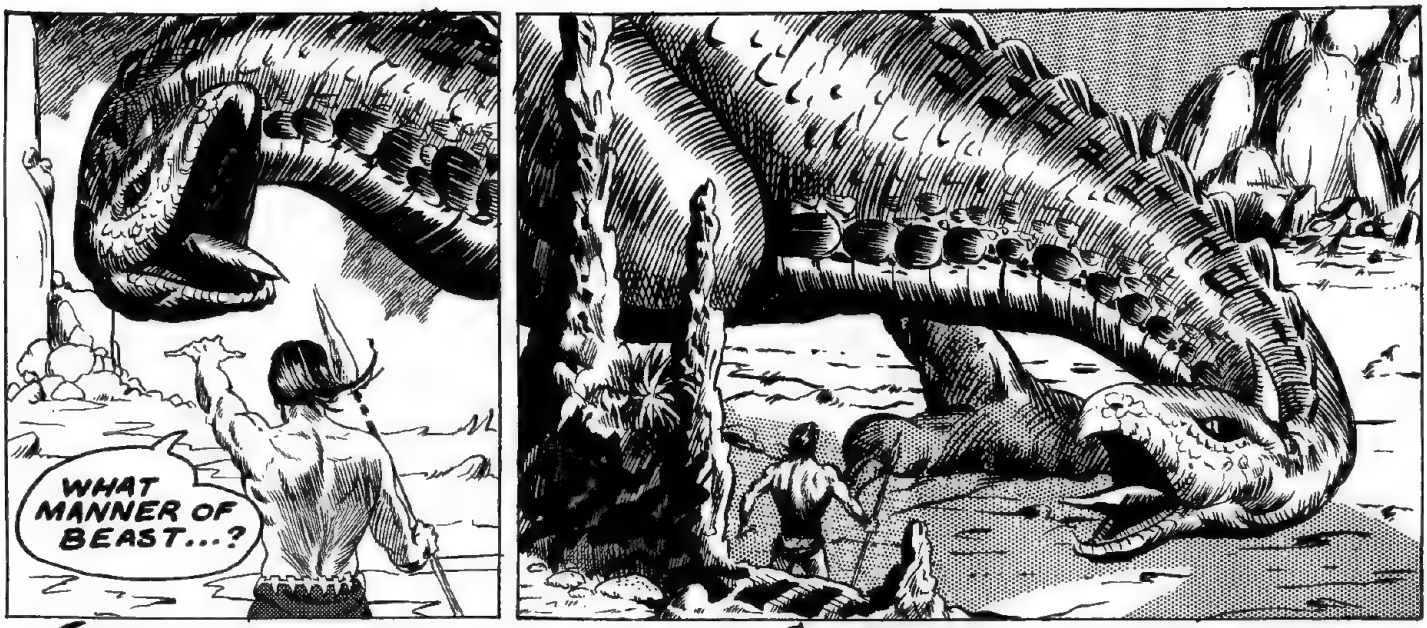
Thank You and Good Night!




HERE WE ARE AGAIN, THANE TIME, THANE CHANNEL! AS YOU WILL LAST RECALL, THANE QUICKLY LEFT HIS TRIBE AFTER STIRRING UP A HORNET'S NEST FULL OF TROUBLE! WELL, OUR HERO BUZZES BACK INTO ACTION AS WE TAKE THE DANGEROUS JOURNEY TO THE...
QUEST OF THANE!
DONE I AM WITH THE TRIBE OF VASHGUR! THEY WERE MEN WHO SOUGHT WISDOM BUT SAFEGUARDED THEIR IGNORANCE!
HAVING SHRUGGED THE RESPONSIBILITIES TO HIS OLD TRIBE FROM HIS SHOULDERS, THANE REGARDS HIS FORMER PEOPLE WITH A WISDOM BEYOND HIS YOUTH...
STOUT '68

STORY AND ART BY BILL STOUT

HIS THOUGHTS SOON TURNED TO THE DEVIL'S NEST WHICH HARBORED THE CREATURES THAT HAD STOLEN HIS BELOVED RENA ... BUT WAS RENA DEAD? THANE'S HUNT THROUGH THE DEMON'S LAIR HAD NOT DISSOLVED THE CLOUDS OF THIS MYSTERY...
BUT THANE DID NOT BROOD FOR LONG! NO SOONER HAD HIS THOUGHTS TURNED TO HIS LOVED ONE THAN THANE WAS BACK ON THE TRAIL TO THE FORBODING HIDEAWAY...
REVEAL YOURSELVES BLOODY MURDERERS OF WOMEN! DARE PIT YOURSELVES AGAINST THE FURY OF THANE!
BACK AGAIN WAS THANE TO THE VOLCANO CLIFFS WHICH BORE THE DEVIL'S SPAWN
FRUSTRATED BY THE FRUITLESSNESS OF HIS EFFORTS, THANE RELAXED AND SOON FELL INTO SLUMBER IN THE CROTCH OF A LARGE TREE...
THANE'S SLUMBER HAD BUT BEGUN TO COMMENCE WHEN HE WAS SHAKEN FROM THE TREE'S VERY LIMBS...



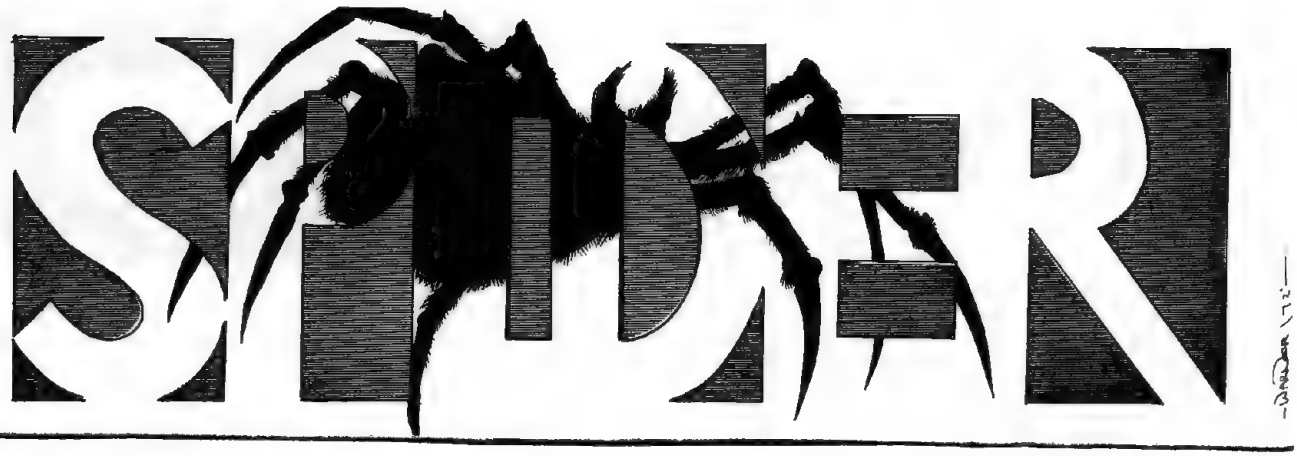
THANE WHEELED AROUND BUT TO GAZE INTO THE GAPING JAWS OF A REPTILIAN NIGHTMARE! THE SERPENTINE HULK CREPT TOWARD THE BRAVE, UNWAVERING FIGURE BEFORE HIM! WITH A HISS THE SCALY HORROR WAS UPON HIM --- CLAWING, BITING ... AND NOBLE THANE, PITTING MORTAL SOUL AND PHYSICAL FIRE AGAINST THE MASS WRITHING ABOUT HIM!

CORDS OF MUSCLES ROLLED BENEATH THE SMOOTH BRONZE SKIN OF THE YOUNG GIANT AS THE LEATHERY SKIN AND BRITTLE CLAWS TORE INTO THE HARD FLESH! THRUST AFTER THRUST PLUNGED THANE'S SPEAR INTO THE CREATURE'S SOFT BELLY, BRINGING FORTH A STICKY BLACK FLUID WHICH BURNED LIKE ACID --- THE BLOOD OF THE MONSTER!

WITH A MIGHTY EFFORT, THANE FREED HIMSELF FROM THE LOATHSOME THING...
THANE RACED TO THE TOP OF THE RED-LIPPED FURY OF NATURE, THE DEVIL SPAWN IN CLOSE BEHIND...
AT THE TOP, THANE BEGAN CIRCLING THE RIM, THE MONSTER FOLLOWING...
SUDDENLY, WITH THE CREATURE ALMOST UPON HIM, THANE LEAPED INTO THE LIQUID HADES BELOW! THE MONSTER'S FEEBLE MIND FOLLOWED THANE'S COURSE OF ACTION, AND WITH A TREMENDOUS LUNGE, THE HULKISH BRUTE FOUND THE FIERY FINGERS OF DEATH!

WELL DONE, SON OF THOTH!
THANE, WHOSE QUICK THINKING LEFT HIM ON A NARROW LEDGE, WAS ABOUT TO REBEGIN HIS QUEST. WHEN ...
TRACO, SON OF ULTOR! YOU SCYTHIAN DOG! WHY ARE YOU HERE?
I WELCOME YOU WITH THE SAME WARMTH, OUTLANDER SWINE! THIS IS MY DOMAIN! THE CREATURES HERE DO MY BIDDING!
THEN IT WAS YOU WHO --- MY RENA! WHERE IS SHE, FOUL DEFILER? IS SHE---?
---DEAD? WHY YES! IN FACT,..
DIE, BUTCHER!
WITH A FINAL EFFORT, THE TORN AND BLOODY WARRIOR THREW HIS HEAVY SPEAR!
BUT TRACO WAS SWIFT, AND THE SPEAR ...
A MERE SCRATCH, THANE, SON OF THANE THE MIGHTY! MY FATHER, ULTOR, WOULD BE ENVIOUS OF THIS MOMENT!
PREPARE TO DIE, DOG OF SLIME!

BUT TRACO'S WORDS CHOKED IN HIS THROAT AS HE STUMBLED TO HIS KNEES...
YOU---! BUT HOW?
YOUR DEVIL SERPENT'S BLOOD UPON MY SPEAR IS WHAT BURNS YOUR BODY! LET THE TRIUMPH OF DEATH BE MINE!
LET IT BE KNOWN, THANE, THAT I, TRACO, HAVE DISCOVERED SECRETS THAT WOULD MAKE STRONG MEN PALE WITH FEAR AND REVULSION...
BUT A GRIM SMILE MELTED INTO TRACO'S FACE AS THE FIRE SPREAD THROUGHOUT HIS HELPLESS BODY...
KNOW YE, BARBARIAN, THAT THE CREATURES YOU HAVE FOUGHT AMONGST THESE ROCKY WALLS WERE ONCE HUMAN, AND THAT THE LIZARD-THING YOU DESTROYED WAS YOUR BELOVED RENA!
SO MUCH FOR POOR TRACO--- AND POOR THANE! AFTER SCALING THAT VOLCANO I'LL BET THAT OVERGROWN IGUANA NEEDED A HOT BATH! AND SPEAKING OF HEAT, OUR NEXT STORY IS A HOT ONE!



by David Anthony Kraft

"Like some help?"

Ivra Thomas glanced up in the act of juggling her laden food platter and attempting to secure the final dishes of her "chuck wagon meal."

"Yes, I guess I could use another hand," she smiled.

The man in line behind her was dark-haired, handsome. "You just balance the tray, I'll set on the food," he said. Then, in the way of small conversation, "Do you work nearby?"

"Secretary to an attorney, just up the block. I've had quite a busy morning, so when lunch rolled around I decided to make for the nearest restaurant. I . . ." Ivra faltered, swayed.

The black-haired fellow was holding his tray with one hand, putting a small bowl of salad on hers with the other. They had reached the end of the counter. "Are you all right?" he asked.

She tried to answer, couldn't, and nodded weakly.

It was dark. Everywhere, in a thousand small holes and crannies, they stirred. Flexed silent limbs, and turned unblinking eyes in one direction--

Ivra Thomas blinked, seemed to awaken. She looked down. On the floor, a spider was making a dart for her foot. Dropping the platter, she leaped back with a shriek and crashed into the man behind her, upsetting the contents of his tray.

All noise ceased for an instant as she became the center of attention. Then, slowly, the inquisitive eyes turned from her and resumed their business, and the restaurant sounds sprang back into full being.

"I'm sorry," she apologized to the fellow who had aided her, whose tray she had disordered. "I-I saw a spider. I'm terribly afraid of them, always have been . . ."

The man flashed an understanding smile. "Quite all right. I'm just sorry I couldn't have seen and apprehended it first," and he bent to help her pile the dishes and broken fragments onto her tray. There was no spider in sight.

An attendant rushed over to relieve them. Nevertheless, Ivra didn't feel like eating, and making apologies again, she returned to the office.

An extraordinary amount of utterly boring material awaited her to be typed. And when she was through, the attorney asked her to stay late in his absence and complete documents needed for a case the following morning. Ivra resolved to finish them, rather than go out for dinner and return.

Brushing back her raddish-brown hair, she settled into a steady pace. Before long, less than half the papers remained. Then the corners of the room grew dark. The even staccato of the typewriter keys became irregular, stopped. Ivra stared into space.

They were marching--migrating. Not a thousand this time, but a hundred thousand . . . a legion of spiders, following a larger, great black arachnid. Seven jointed, furred legs rose and fell in rapid motion; only once before had the arachnids joined in quest of their long lost queen, long ago, in the dim past. The great black leader rose up on four legs, its eight empty eyes scanning the darkness, as if to penetrate it and look beyond. . .

The woman jerked back in her chair, and her arm brushed a glass of water, spilling it on the finished sheets. Retyping them took much longer, as she was distraught and error prone, but finally the work lay completed and she left for her apratment.

Reaching it she stepped in, tired and cold. Her fingers, long familiar with the location of the old push button light switch, found it and pressed. With a click the lights came on. Dispassionately, she surveyed the barren cubicle with its small refrigerator, smaller table, and diminutive cupboard.

The day had been long and tortuous, and she was glad to return to the two rooms of the apartment. Her hunger had scattered with the spilled water at the office, but she took a container of strawberry eggnog from the dawrfish icebox, got a spoon from the cupboard, and sat down at the table. A

moment later, she deposited the empty plastic dish in the unobstrusive sink sandwiched between the icebox and the wall.

There would be no television tonight. She turned the light on in the bedroom, locked the door and clicked off the lights in the kitchen, and parting the curtains, returned to the bedroom where she donned night garments and climbed into the neatly-arranged bed. A touch to the light switch on the wall above her put the room in darkness.

Ivra had grown to womanhood in a great, ancient house. And always there had been one overpowering factor, one consuming fear: spiders! The very immensity of the place precluded the possibility of keeping it free of spider webs and the sinister arachnids that built them; and so the house had been a veritable haven for the things.

As a girl, she had developed a hatred for their smallness and quickness--she loathed their hairy touch, their dark repulsive bodies and their oft-feighned death act as she sought to destroy them. Thus she had vowed that as an adult she would live in a city, in an apartment free of arachnids.

Tossing in bed, Ivra put such morbid thoughts from her. The cool sheets soothed her, long moments passed by, and at last she was on the borderline of sleep. Yet something nagged at the fleeting edge of her consciousness. Somehwere, far off through the hazy perceptions of her senses, something delicately destroyed the usual night quiet.

In gradual stages her mind groped for consciousness. She seemed not so much to hear the scarce disturbance as to feel it slowly impress itself upon her mind.

Outside, in the darkness, they waited. An infinite number of spiders, crawling, climbing, squirming over one another. They were come to claim their queen--she who had been taken from them in the dawning ages of history. She who had merged and forgotten her identity in the existence of another. Time now for her to return in the vessel, the form of her servant, who had been anno-inted.

Slowly Ivra Thomas came awake. She lay in the dark, aware of a presence in the room that chilled her.

A spider.

The feeling had been her's before, as a child alone in a dark bedroom--the realization that spiders were there, in the blackness, creeping along the walls. She stifled the unreasoning fear building within her, and using allthe powers of her senses, she mentally groped for the arachnid somewhere in the sparsely furnished room.

She could feel it. There, on the floor. It was advancing slowly, midway between the bed and the curtained archway. All the hatred, all the fear of a lifetime surged into her consciousness as she concentrated on the invisible spot where the spider crawled. It stopped. Ivra Thomas felt, knew that it had stopped. It had realized her hate, the intense emotion that would cause her to destroy it. And it had stopped.

Suddenly, in the heavy dark of the bedroom, Ivra Thomas felt foolish. Auto-suggestion, triggered by the incident at the restaurant, had worked on her fears--forcing them to her present state.

She switched on the light.

The great black spider, midway between the bed and the curtainway, stared up at her. Eight gleaming black eyes reflected hatred, and the body of the arachnid poised motionless.

Ivra studied the sinister, faceted eyes and the malevolently-shaped, hideous body. With all her being she despised, feared the repulsive creature. She could almost feel the stillness of the hairy legs, poised to dart away is she sought to crush it.

She sat up carefully and inched her foot into a fur +lined slipper, one of a pair before the bed. She could almost feel the nerves prepare to send the signal that would start the seven-jointed legs on their swift flight--the tiny, cunning brain that held those legs in such control. Emotions at a peak, Ivra raised her foot.

All her faculties were concentrated. The spider moved, ever so little, She could feel the muscles stretching through the long limbs, the dark blood pounding through unholy veins. She could feel the black heart pumping furiously. She could feel it, almost as if. . .

She was the spider! The lost queen of the arachnids. And her hordes awaited her; after countless centuries she would lead them once again!

She turned, darting for the small hole in the far wall.

And the huge foot of Ivra Thomas came crushing down, down on her. . .

Sword & Sorcery

A COLUMN BY RANDY EMBERLIN

In the history of this column, the bulk of the material that has been carried has been rehash. After two installments of the column, I finally received the vibrations that fans are sick of constant rehashing, (particularly of the comic nature.) So, with this installment I'll try and bring you some new, fresh material and present it in a different fashion than before.

Book reviews aren't anything really new or innovative, but they serve a useful function---a preview service for fans that enjoy a good book---in this case, a good S&S yarn.

I was thinking of reviewing the latest book of John Norman's "GOR" series, but it seems that everyone is reviewing it these days. In fact, I can think of three zines off hand that have recently reviewed the complete Gor series. Most of the reviews on the Gor series are good ones, so I would reccommend it as some solid S&S reading. John Norman seems to have developed a unique way of presenting Heroic Fantasy.

In returning to my original topic--- for awhile I was at a loss of what to review, but at a recent small SF convention here in Portland, (NorWesterCon II) I picked up a 75¢ paperback anthology of S&S, or as Sprague De Camp calls it, Heroic Fantasy. The title of the book is WARLOCKS and WARRIORS and it just happens to be edited by Sprague De Camp. The book contains ten tales of fantasy by perhaps the finest S&S writers assembled in a single anthology: Lord Dunsany, Fritz Leiber, Robert E. Howard, Lin Carter, Henry Kuttner, H.G. Wells, Roger Zelazny, C.L. Moore, Clark Ashton Smith, and one writer who was an unknown to me...Ray Capella.

Perhaps the finest story in the anthology, ironically, was written by Ray Capella. The name of the tale is "Turutal" and it is about the finest S&S short that I've read in a long time. Since anthologies are always such "bears" to review completely, I'll only review the story that I thought was the real highlight. I can imagine that you've already guessed what it's going to be.

"TURUTAL": Ray Capella wrote "Turutal" in Robert E. Howard's Hyborian Age, so to followers of Conan, many cities and kingdoms will probably be familiar. Originally, Capella wrote the story for his own amusement, but amazingly, it more than met professional standards. It first appeared in the fanzine Amra, vol. 2, issue number 32, around 1965. When putting the anthology together L. Sprague De Camp was impressed with it,(for good reason) scooped it up and included it.

The story's protagonist is named'Arquel' and as Sprague De Camp puts it, "he is a younger contemporary of Conan". From a rather brief outward analysis the story merely seems like another S&S saga, but certain ingredients that Capella injects into the pastiche permeate an air of uniqueness. This quality combined with Capella's descriptive style brings the story above that rather "run of the mill" catagory that a large part of Heroic Fantasy seems to fall into these days.

Arquel is a unique type of charater, for he is not a true barbarian. His parents were slain by stragglers of the defeated army of a rebel prince of Koth, and since that time he has lived the life of an actor, scribe and acrobat. From Capella's description, Arquel is a lithe, muscular figure of almost unbelieveable quickness. He does not give the impression that Howard and Carter give of their heroes,(Conan and Thongor). That is to say, he does not make Arquel out to be a veritable giant among men, with titantic strength and barbaric lusts.

In the story, Arquel is being held captive by followers of slain king Almuric, upon a stolen Stygian longboat, headed down the river Styx towards some unknown destination, The boat comes into a large bowl-shaped lagoon with steep high banks on all sides and a bottom so deep that they can no longer propel themselves by poleing their way along. The leader of the group, Jerruz, assigns two men to take ropes, jump over the side and propel the boat by swimming with the ropes. After leaping into the water, the two men never surface again.

This entire event is witnessed by a Stygian wizard who realizes that the group has blundered upon the waters of the un-dead, or the "Ituru" people. He also realizes that the only thing that can bring the Ituru back to a half-life is a sacrafice sent from Stygia, and as fate had it,those two swimmers that never surfaced became that sacrafice.

After capturing the entire crew of the Stygian longboat, with the exception of Arquel, the Stygian wizard imprisons them within the walls of "Turutal". Turutal is the citadel upon the Styx river that the Ituru must return to,in order to complete the ritual which will give them eternal rest, by ending their un-dead existence. The Stygian wizard allows them the choice of death battling the Ituru, or at the hands of his own sorcery.

Jerruz and his crew fight the dark tide of attackers until they realize that the Ituru are unarmed and intent upon taking the tower upon which, the Stygian sorcerer stands. Taking cover from the wizards bolts, Jerruz and his allies change their tactics by firing upon the Stygian.

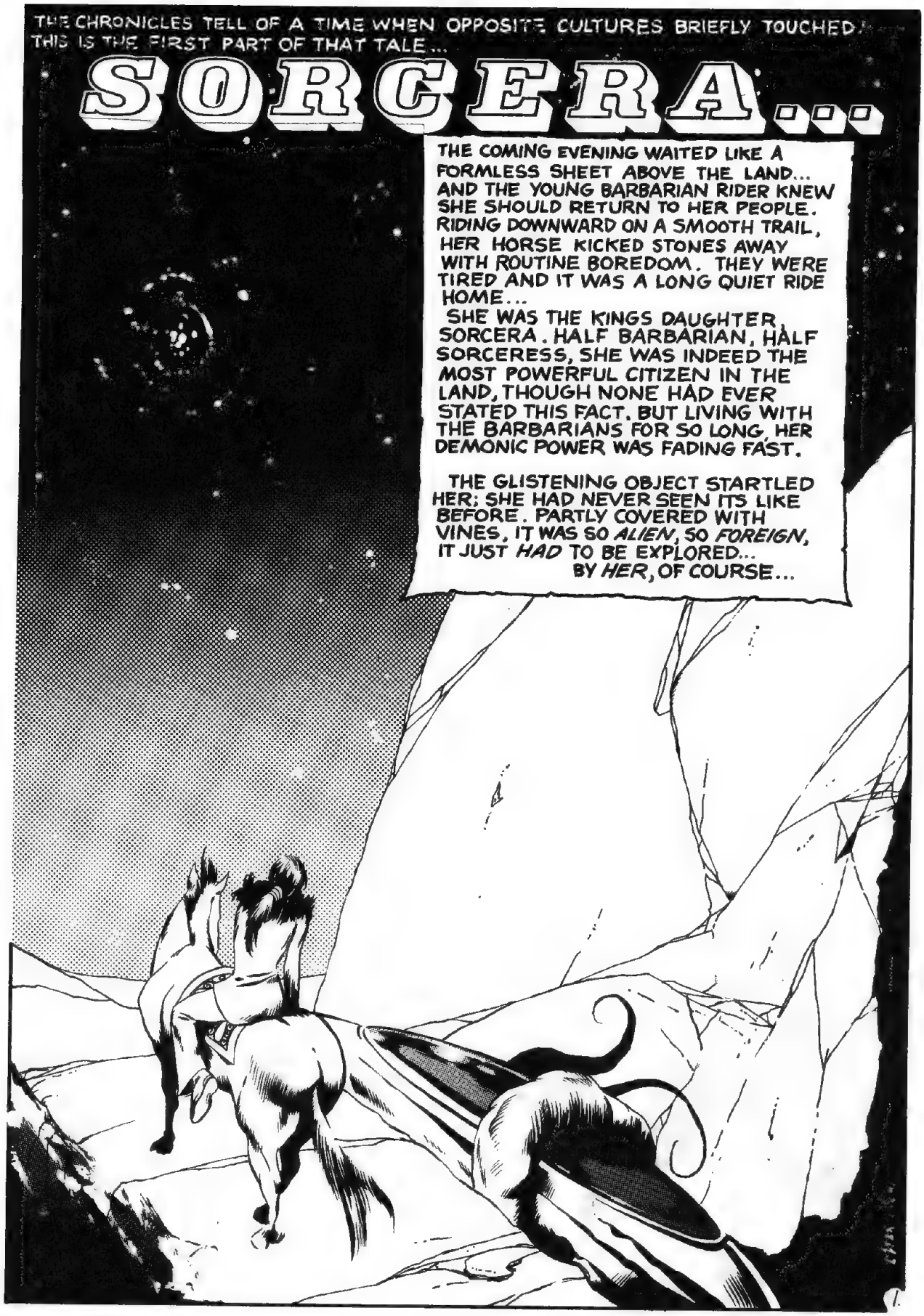
At this point the talented Arquel makes the scene. With the diversionary help of Jerruz and his crew, Arquel uses his acrobatic prowess to scale the tower, and attack the sorcerer. During the struggle, the wizard makes an unearthly transformation into the reptillian creature that he truly is. With some aid from Jerruz's archers, Arquel slays the Stygian-spawned creature. After this monumental event the Ituru people slump into the state of the truly dead, finally gaining eternal peace. Arquel, Jerruz and three remaining crew members then sail off into the sunset in search of further adventures.

Although H.G. Wells is not known for writing stories of the S&S genre, The Valley of Spiders, as most Wells fans will know, is an amazingly fine piece of Heroic Fantasy. I have read the tale several times and never cease to enjoy it.

Other tales in the anthology by Fritz Leiber, Robert E. Howard and Lord Dunsany, (all masters in their own right) are strictly above average and equally enjoyable. The remainder of authors will most likely manage to hold your interest, for they offer some unique yarns also.

I would have to conclude by saying that this particular anthology comes highly recommended from me, for it offers a good cross section of the different types of HF by some of the most proficient writers in the field.

Randy Emberlin


THE CHRONICLES TELL OF A TIME WHEN OPPOSITE CULTURES BRIEFLY TOUCHED. THIS IS THE FIRST PART OF THAT TALE...
SORCERA...
THE COMING EVENING WAITED LIKE A FORMLESS SHEET ABOVE THE LAND... AND THE YOUNG BARBARIAN RIDER KNEW SHE SHOULD RETURN TO HER PEOPLE. RIDING DOWNWARD ON A SMOOTH TRAIL, HER HORSE KICKED STONES AWAY WITH ROUTINE BOREDOM. THEY WERE TIRED AND IT WAS A LONG QUIET RIDE HOME...
SHE WAS THE KINGS DAUGHTER, SORCERA. HALF BARBARIAN, HALF SORCERESS, SHE WAS INDEED THE MOST POWERFUL CITIZEN IN THE LAND, THOUGH NONE HAD EVER STATED THIS FACT. BUT LIVING WITH THE BARBARIANS FOR SO LONG, HER DEMONIC POWER WAS FADING FAST.
THE GLISTENING OBJECT STARTLED HER: SHE HAD NEVER SEEN ITS LIKE BEFORE. PARTLY COVERED WITH VINES, IT WAS SO *ALIEN*, SO *FOREIGN*, IT JUST *HAD* TO BE EXPLORED... BY *HER*, OF COURSE...

THIS SEEMS TO BE A TRANSPORT OF SOME KIND. AND THIS MUST BE AN ENTRANCE!
WITH A MONSTER INSIDE..?
2

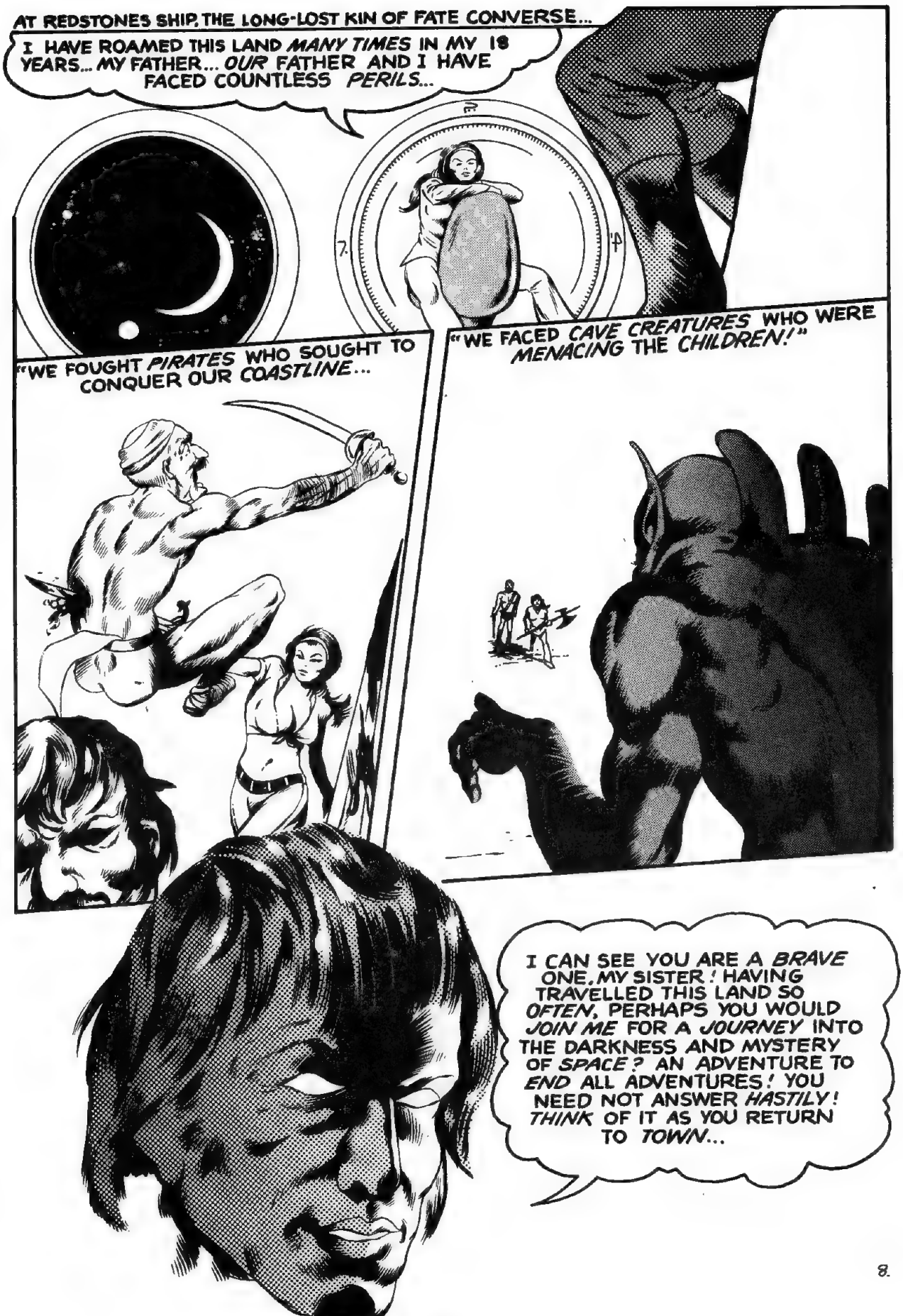
THIS BEING IS *NOT* A MONSTER! I SENSE HE IS FROM THE *STARS*! HE IS A *HUMAN* UNDER A *SPELL*... A *SORCERERS* SPELL!
I RECEIVE MANY SCATTERED *IMAGES* FROM THIS ONE... *FACES* WITH ODD *MARKINGS*. BUT I'LL ONLY LEARN HIS STORY BY *ENDING* HIS NIGHTMARE!
3.

FROM YOUR UNSPEAKABLE CURSE, I RELEASE YOU!
I... THANK YOU FOR ENDING MY TORMENT! LET ME EXPLAIN MYSELF! IT BEGAN YEARS AGO... WHEN I WAS A CHILD...
IT IS AS I THOUGHT! THE SPELL LIFTED, HE HAS REVERTED TO A NORMAL FORM...
I WAS KIDNAPPED..TAKEN RIGHT OFF THIS PLANET BY AN ALIEN INTELLIGENCE... THEY ALMOST SEEMED SORRY TO TAKE ME... BUT THEY WANTED TO LEARN...
"I WAS BOTH A SUBJECT FOR EXPERIMENTS AND A GUEST...
"I WAS ABLE TO SPEND MY YEARS LEARNING THEIR SCIENCES...
"FINALLY...THEY GRANTED ME MY FREEDOM!"
4.

I CAME HERE, TO MY HOMELAND, HAVING NOWHERE ELSE TO GO! BUT, AS SOON AS I STEPPED OUT OF MY SHIP, SORCERERS SAW ME AND, FEARING MY PRESENCE, CAST A SPELL ON ME, CHANGING ME TO THE CREATURE YOU SAW! I REMAINED THAT WAY FOR MONTHS. BUT NOW, THANKS TO YOU, I AM FREED! MY FATHER, FATE, WOULD SURELY BE AMAZED TO KNOW THAT HIS ONLY SON, REDSTONE, LIVES!
YOU SAID... FATE IS YOUR FATHER..!
YES... THE MIGHTIEST BARBARIAN IN THE GALAXY!
THEN PREPARE YOURSELF FOR A SMALL SURPRISE, REDSTONE... FOR I AM YOUR SISTER!!!
5

IN THE TOWN...A BEATING HAS TAKEN PLACE IN A HIDDEN ROOM...
ENOUGH FOR THIS TIME, FATE! I TRUST YOU *NOW* WILL SEE YOUR *ERROR*?
EVIL BETRAYER! YOU ARE USING THE PEOPLES FEAR OF *SORCERY* TO GAIN POLITICAL *POWER!*
SO? I SHALL SOON TURN ALL THE *CITY* AGAINST YOU AND SORCERA, AND I WILL BE RECOGNIZED AS THE *NEW QUEEN!!!* ALREADY, THERE IS *ANGER* AND *FEAR* IN THE AIR AGAINST YOUR DAUGHTER!
ENOUGH! I'VE ALLOWED THIS TO PROGRESS *TOO FAR!*
FOOL! IT HAS NOT EVEN REACHED A *CLIMAX!*
WAIT! LET GO! YOU CANNOT *LIVE* AFTER SUCH A WOUND!
6.

SO, FATE! FIRST RUMORS OF YOUR EVIL, AND NOW DEADLY EVIDENCE OF IT!
HE DESTROYS THE WOMAN WHO TOLD THE TRUTH OF HIM!
NO!
MY PEOPLE, WAIT!! YOU HAVE BEEN DECEIVED!!!
YES, LOWLY ONE! BY YOU, AND YOUR SORCERER DAUGHTER!
7.


AT REDSTONES SHIP, THE LONG-LOST KIN OF FATE CONVERSE...
I HAVE ROAMED THIS LAND MANY TIMES IN MY 18 YEARS... MY FATHER... OUR FATHER AND I HAVE FACED COUNTLESS PERILS...
"WE FOUGHT PIRATES WHO SOUGHT TO CONQUER OUR COASTLINE...
"WE FACED CAVE CREATURES WHO WERE MENACING THE CHILDREN!"
I CAN SEE YOU ARE A BRAVE ONE, MY SISTER! HAVING TRAVELLED THIS LAND SO OFTEN, PERHAPS YOU WOULD JOIN ME FOR A JOURNEY INTO THE DARKNESS AND MYSTERY OF SPACE? AN ADVENTURE TO END ALL ADVENTURES! YOU NEED NOT ANSWER HASTILY! THINK OF IT AS YOU RETURN TO TOWN...
8.

REDSTONES OFFER WAS A *FASCINATING* ONE... BUT WOULD *FATE APPROVE?* IT WOULD MEAN LEAVING THE CITY FOR PERHAPS A LONG *TIME*...
REDSTONE WAS *WISE* NOT TO ATTEMPT TO SEE *FATE* YET... THE AGING ONE WOULD NOT *COMPREHEND* HIS TALE...

BUT WHEN SORCERA ARRIVES IN THE VILLAGE, SHE DISCOVERS A SICKENING, HEARTBREAKING SIGHT...

FATE, MY FATHER! WHY???
WHY?
HEAR US, SORCERESS!! YOU WILL LEAVE THE CITY AT ONCE AND NOT RETURN! IF NOT, THE SAME DEATH WILL BEFALL YOU!
YOU ARE A MENACE TO *ALL* HERE! BECAUSE WE ARE *BARBARIANS*, WE HAVE BEGUN THE *END* OF YOUR EVIL *EXISTENCE!*
FOR WHAT YOU ARE... FOR WHAT YOU'VE DONE...
... I CURSE THIS TOWN!!
9.

SOMEWHERE IN THE NOW EXTINCT BARBARIAN LAND THERE WAS AN ENTIRE CITY DISCOVERED WORSHIPPING A SEVERED HEAD ON A POLE! WAYFARERS LINGERED NOT, WHILE THE CURSED TOWNSPEOPLE CONTINUALLY PRAYED TO THE HEAD UNTIL THEY DIED OF STARVATION.
10.

continued

Letters of Comment

Mark Ammerman
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Kutztown, PA 19530

Well, first of all, the cover was a really excellent piece of art, and I really think it was great. I don't know whether you put the title logo there, or if the artist did, but it too is a great improvement over ish #1. VERY NICE.

Romero's Spacehawk was good.

Now... I was happy to see my article after two years, but that illo...EEECH! I think I'll try to write more often.

The Frank Herbert thing was really pretty good, and I've always wanted to read Dune, but it's such a freakin' big thing. Oh well...

The Sword and Sorcery thing, again, was not too hot, although better than last ish. By the way, by the time Sentinel was published, there had been MANY issues of Conan "dripping" in blood. As a matter of fact, the colorists seem to have gone a little sadistic with the blood, putting it streaming in all directions even when there is no visably drawn wound. Personally, I think that Barry Smith's artwork is just the right style for Conan. Chris says it isn't sophisticated enough, but isn't that the kind of art you would want for such a vulgar hero as our cimmerian? Eh? Anyway, I'm sure there are many who would debate whether Smith's art is atrocious or not, and Conan IS selling! Also, Berni Wrightson colored that story of Marvel's first KULL himself, and I really dug it. King Kull #1 was really a fantastically superior achievement by Marvel...after all, Wally Wood's inks on Ross Andru's pencils? Wow! It looked almost like something out of Hal Foster. The second and last issue of Kull was also quite an ish, with brother and sister Severin teaming up.

The Mysterian...I enjoyed the story and certain little things about the strip, as well as the Ditko influenced work. I don't really see how Chuck Robinson's inks did anything to help... as a matter of fact, I couldn't really tell that he inked it at all, but then I'm not familiar with his art. His one solo drawing near the ad for Comique stunk. Sorry, Chuck, but perhaps you should have someone else ink YOU. The Mysterian reminded me of the too-short-lived Ditko character, the Question. Robinson's inks did become better as the story progressed.

The letters were interesting, but your answers were not too satisfying. I'm a narrow minded fan? HA! I'll bet that I can tell you more about S & S then you ever thought there was. I write science fiction stories whenever I get bored. I EAT LITTLE FANS FOR BREAKFAST...WITHOUT MILK OR SUGAR. NO, seriously, I can't expect you to know the kind of guy I really am, but neither should you make assumptions. Frank Denton's letter was interesting for a letter, and I too think a letter col is better with letters such as that.

Your art is really pretty good this ish. The backcover was fair, I've seen much better by Mark W.. The skull was a little deformed, and maybe the drawing would have been better without it, even though it would have lessened the amount of impact that was present. The use of wash was rather sloppy, but I don't know whether to blame Mark or the printer. Which was it?

Well, Sentinel #2 IS an improvement over #1! The writing was much better, and on the whole, things were more interesting and more nicely initiated. Again, I think the front cover was fantastic, and maybe someday ALL your art will look like that. Good Luck!

(Glad you liked the cover Mark,(it seems that most fans did). I'd like to hear your reations toward Don's strip this issue. And just to thrill you even more Don will continue doing Sorcera in a continuous novel-like form!

The S&S article for last ish was dated terribly, but this issues column was the last thing done before going to press. The poor appearance of the back cover can be mostly attributed to the poor printing. It was just mainly a bad plate. Thanks for your lengthy opinionated critique. Let's see more of these from you other guys.---Editor)

Rick Williams
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Weiser, Idaho
83672

After receiving issue 2 of the Sentinel, I felt compelled to write. First of all let me say that I have enjoyed both issues of your zine, but issue number two was a vast improvement over number one in both quality and quantity.

The Bat Lash article was ok, the S & S article was interesting and has improved greatly. But I think the highlight and the greatest improvement of the ish was the Mysterian strip.

After reading the loc's in #2, I found that I did not agree with many of them. Alan Light sounded as though he didn't care for it, and almost said that it failed to become a fanzine. Sentinel #1 was what a fanzine is and should be: A magazine put out by fans and for fans. Alan sounds as though he should be reading Alter-Ego #10.

(We concur with your feelings on the improvement of Sentinel. It is our sincere hope that Sentinel will continue to progress to greater levels of achievement with each new issue. Thanks for standing up for what you think Sentinel should be, for you are the reader, and the reader truly molds a fanzine. --Editor.)

Ronn Foss
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46803

With the publication of "Norwestercon: Frank Herbert" Sentinel has justified itself--something many zines never do! This speech is worth your cover price alone, and I dearly hope your readers appreciate it! These same fans are unlikely to see the year 2001--in fact, many expert biologists and oceanographers (water is the source of all life) like Arthur Clarke and Jacques Cousteau predict death within twenty years--still others warn of Famine 1975, the seas boiling (nukes) by 1980--and maybe one third of the population will survive (to mutate?)! As Frank Herbert says: "There's no more away we can throw anything... our real foe is anything which dehumanizes and victimizes humans. It is being insensitive, unconscious, and unconcerned about them. What are you doing? Are you buying death?"

(Right on, Ronn!--Editor)

Laurine White
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95841

Thank you for sending Sentinel #2. The repro is good except for Wheatley's back cover. The background is so cluttered that the barbarian is hard to see. A similar picture-a barbarian in front of a skull-was on the cover of Amra #48, but behind the skull was no background just the white cover. The artwork was not as nice, but the effect was better, since the eye was not distracted from the human figure. The body of Wheatley's barbarian was well drawn, but that head does not belong to that body. And the skull is not proportioned correctly.

Hazeltines cover is really nice; clean lines and no cluttered background. The enjoyable too---Romero, Emberlin, Foss, and Warner in particular. Only Gottfried's Thor was wrong. Since when has the thunder god been popeyed?

The Bat Lash illos fit the article very well. Never being introduced to Bat Lash before, I really enjoyed the article.

The sword and sorcery article was good. I'm sorry I missed Tower of Shadows, especially Wally Woods art. I don't think you can assume that Mark Ammerman is a narrow-minded fan because he didn't enjoy the S&S column. Would you say an SF fan is narrow minded because he doesn't dig S&S or comics?

On page 19 you say future issues will have more comic strips. Does this mean that Sentinel will have a larger proportion of strips to articles? If so, use a variety of strip artists. The artwork for the Mysterian is nice, the drawings aren't cluttered, but in the fight sequence, the figures are stiff and too dramatically posed. Maybe you could relax the poses more, or else cut down the fight sequences and put in more build up to the big battle.

I look forward to the next issue. However, if your price is being raised to 50¢, it takes a lot of work to make a fanzine look as good as a couple of very nice 50¢ zines, the Collector and Comic Crusader.

(A large part of the fault in the back cover lies in the printing. Hopefully you'll like the printing this issue much better. I feel that the quality of printing in this issue is the best we've had to date---and I'm counting on next issues printing being much better yet. Also, (tho you probably didn't know) Mark's illo was an old one, and doesm't properly represent his talents. All we can say is--sorry Mark for waiting so long.

Thanks for the complimentary comments on the cover and the interior spot illos. Glad you enjoyed the Bat Lash article and the sword and sorcery column.

Whatever I said on page 19 in ish 2 was probably hastily said. Sentinel will continue to feature strips, but they will not overly outweigh the text. I'm striving for some sort of balance between the two. Thanks for the kind words on the Mysterian---it was bad.---editor)

Kathei McPherson
101 Main Street
South Acton, Mass.
01720

When I first saw *Sentinel* #1 I felt it had promise--now that I've seen #2 I know I was right. It is a great improvement over your first issue. Since I didn't attend Norwestercon, I found Frank Herbert's banquet speech interesting. I wish I could afford to go to more cons--maybe L.A. Con this coming Sept. The New York Comicon in July is out for me because that's when my baby's due. Both covers are great. I like the front cover best.

(Thanks for the comments. We hope you will continue to support Sentinel--we've got a lot of great things coming up.--Editor)

Chuck Robinson II
909 Cabarrus St.
Edenton, North Carolina
27932

Well, it was a long time coming, but Senitnel #2 finally arrived in yesterday's mail. The best way to write a good constructive loc, in my opinion, is to just start throught the ish, making comments on the things that impress, for one reason or another; that's just what I'll do.

The cover was clean and neat; an attractive piece of art. The one drawback is that it conveyed nothing. It was just a piece of art, and that's all. It did not illustrate or otherwise relate to any of the contents, nor did it seem to convey a message from the artist. This may not be a fault at all. I'm merely suggesting that covers probably should serve *some* purpose other than a pretty picture to gawk at before opening the book--which it was.

The Bat Lash article was nice for nostalgia's sake. Perhaps I should say it was adequate--mildly entertaining, but not overly impressive. The illos were rather bland.

Frank Herbert's speech was---well, Frank Herbert. Although personally I felt *Dune* was too long and boring to win a Nebula or a Hugo (much less both), I thoroughly enjoyed and agreed with this speech and was happy to see it inprint. Of the illustrations accompanying this piece I felt the one of the ants crawling on the infinity symbol was the best. Mark's was very good, and Warner's pair were both above average. Improvement in their art styles is obvious.

I didn't especially like the S & S article this time; it was rather pointless to be discussing Conan #1, when we're up to--what? Issue 12 or 13 now. Also, I didn't agree with the bulk of Chris' statements in this column. And I happen to think Barry Smith is a tremendous artist.

I feel sort of funny commenting on the Mysterian tale since I had a hand in it. My personal view is that the installment this issue was a vast improvement over the tale in #1. But my inking was not all it should have been. In general, I think the art was more than adequate, but if the strip were pencilled and inked at a larger size and then reduced the art would be 100% more clear. Not to mention detailed. If I get the opportunity to do more inking for Sentinel, I hope it will be on *reduced* offset. I really feel the results will be a lot more satisfying to everyone.

Dave Taylor

The fanzine reviews were alright, and I rather enjoyed the lettercol. By and large, the illustrations scattered throughout the issue were fairly good.

The back cover was nice; I liked the overall feel of it, despite the obvious faults (the too-big left foot, the badly non-symmetric and scratchily drawn skull, and the too dark wash job. It would have been excellent with a bit of care; it was very good.

The general improvement of Sentinel is quite evident. I would say it should be attributed to much better organization and improved art department. Looking forward to number three.

(The cover did have a purpose, and it did convey a message from the artist. Its just that you had to be a little sharp to grasp it. The figure between the two pinacles is in truth, a Sentinel in his own right. He is a lookout, a sentry, a SENTINEL! Its really simple, it just doesn't jump out and hit you in the face. I'm glad that you were able to appreciate the Frank Herbert article, most readers were not mature enough to really grasp the message Mr. Herbert delivered. The Barry Smith topic is a rather controversial one,but, I personally agree with Bil Stout's statement concerning Barry--a good story-telling sense, but poor anatomy and overall figure drawing. Thanks for the solid critique of Sentinel #2.---editor)

sci-fi fan, this kind of writing overlaps interest borders and is justified to be part of any zine.

The only bad thing about Chris Warner's S&S article was the fact that it was so dated. All the info was covered with comic dust of months gone by. If articles can't be topical, then generalize. Its better than passing out old news.

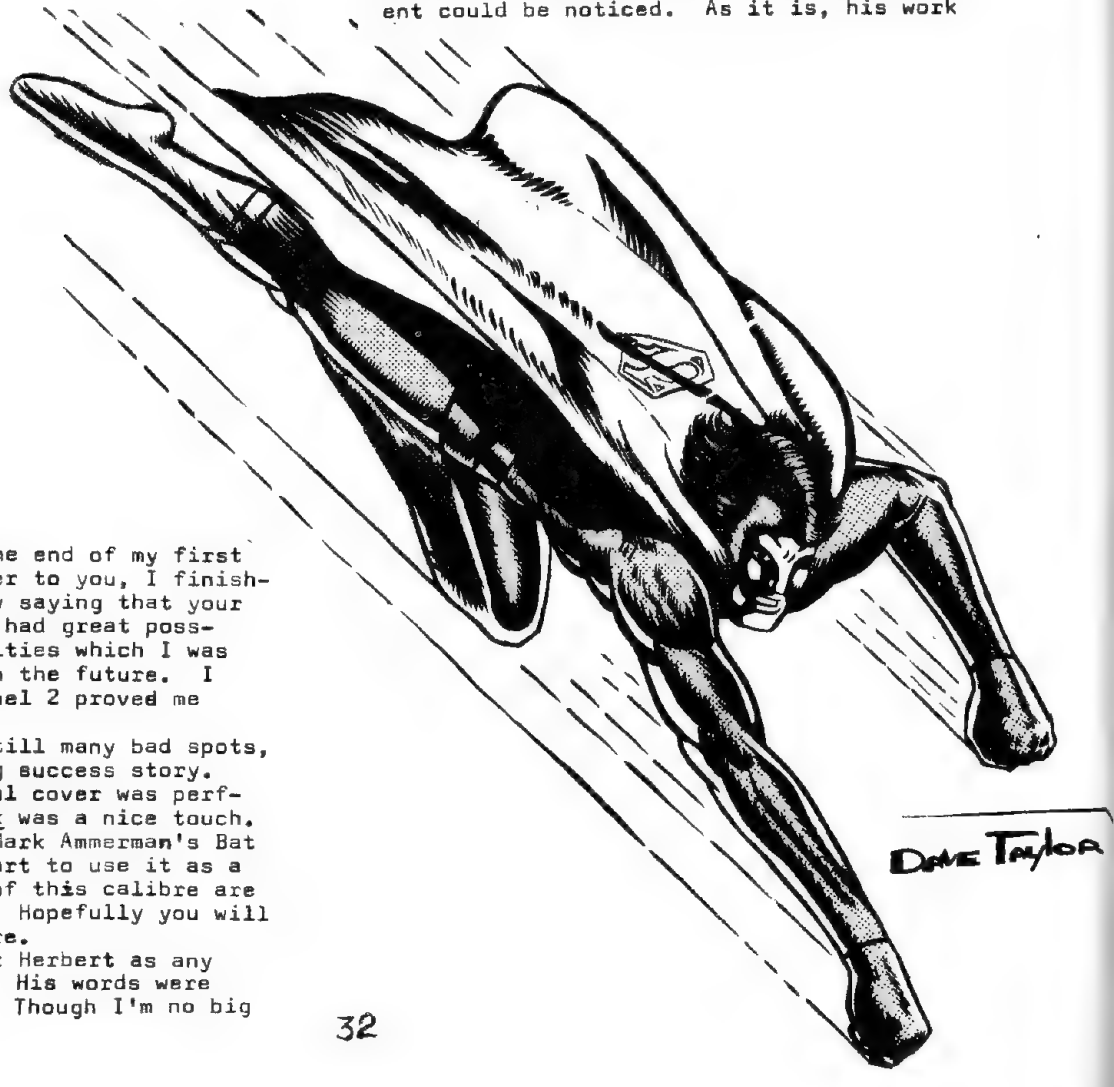
Hip, hip, hooray for the Mysterian. Again, as in ish #1, he was the big saving factor. The art and story were greatly improved and I can only marvel at the fact that it's all years old. It should be great fun comparing the old Mysterian with your current rendering. In all, he remains a fast paced action hero which most fans find happily entertaining. Keep him coming. How about a Mysterian cover for some future ish?

Fabian's Fanzine Reviews were okay if you dig fanzine reviews. I don't. A more in depth criticism of one particular fanzine would have been more professional. Oh well, each to his own style.

Letter columns are always interesting to read. It's generally an accurate way to feel out fellow fans and their often radical reactions to any given topics. Keep it up.

Finally, the last and most awful part of Sentinel #2, the back cover.

If that's how you think a wonderful issue should come to a close then you are doing your readers a dis-service. Rotten art anyplace in a zine is a mistake. If only Wheatley would try smaller less dramatic illos. Maybe then some hidden talent could be noticed. As it is, his work



Ron Fortier
13A Water St.
Somersworth, N.H.
03878

At the end of my first letter to you, I finished by saying that your zine had great possibilities which I was sure would show fruition in the future. I am happy to say that Sentinel 2 proved me correct.

Although there were still many bad spots, the overall issue was a big success story. Starting with that beautiful cover was perfect, and Romero's Spacehawk was a nice touch.

I especially enjoyed Mark Ammerman's Bat Lash article. You were smart to use it as a lead in. Illoed articles of this calibre are always highly appreciated. Hopefully you will do more of themin the future.

Frank Herbert is Frank Herbert as any reader of Dune well knows. His words were prophetic and frightening. Though I'm no big

leaves one with a disgusted feeling in the pit of his stomach. The only eyesore to a great zine.

Finally, two suggestions that might help round out Sentinel. One, why not have a credit list on the contents page giving the names of all your artists and the corresponding pages on which their art appears. Secondly, the last inside page should be devoted to comments on coming issues. Previews in other words. I, for one, can't wait to see what's coming up in one of my favorite mags--and that, by the way, is what Sentinel has become to yours truly.

(Thanks for the words of praise. Your suggestion of an art key is well taken. I'll try and cover coming attractions in my editorial. --Editor)

Joseph McManus
60 Chestnut Hill Ave.
Brighton, Mass.
02135

Sentinel #2 is an obvious improvement over issue #1. The cover alone was worth the price, but let me go thru page by page and give a semi-review. The contents page was good especially with theSpacehawk illo by Romero. The illos on the Bat Lash article were fair, the article itself was written very well. It is not often that a character reviewer goes into the motives of the character and writer. Why not have Mark do some fiction, it might prove interesting.

The illos for Norwestercon on page 5 was weirdly interesting. For some reason it didn't seem to belong in the zine, more like it grew during the mailing. The rest of the illos I would rate as good, especially the one on Cyclops on page 7. I've never been crazy over transcriptions or speeches so if you don't mind I won't comment on it.

The Sword and Sorcery article by Chris Warner wasn't bad, but it was much too short. It didn't have much retentive feeling, rather it lobked more like an ad sheet for Marvel. However, the brief history of Marvel's S & S life was interesting. The Mysterian was better than the previous episode, but it still needs obvious improvement. Since I've seen some of your more recent work I don't think there is much to worry about.

Sorry Chuck, but I don't like your inking. If there is to be heavy black lines there should be more shading also. The way it is inked now gives the feeling that everything worth looking at is bathed in light. The story was fair, but it seemed to be just an excuse for the action scenes. The style is obviously Ditko influenced and the character of the Mysterian seems to be a spin-off of Mr. A.

The fanzine reviews were a welcome addition. More fanzines should review each other. It could improve the medium. The Thor illo was very good, except I felt the eyes were too large. Finally came the loc page and here you placed three of the best illos in the whole zine. The poses, though alike, were very tasteful. The letters were of the "now don't take this personally" type and painted mostly a bad picture of issue #1. I liked it old man, even though it was somewhat crude--"now don't take that personally." The back cover gave a very good impression and was very mood oriented but the body was a little stiff in places.

All in all the zine rates about a C+ which in the way I look at zines is good. I'm looking forward to issue #3--it should really be something to look at.

(I think you'll enjoy our strips this issue a bit more than the Mysterian. Thanks for taking the time to do an in-depth loc. But a C+? Even your dog thought it was better than that! --hope it didn't give him indigestion. Editor)

Dave Taylor
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65804

I would like to comment on Sentinel #2: Just as Gary Groth said in his letter, what I have to say is totally objective, and is not just a passing comment. I have looked over your zine very carefully, to try to discover its strengths and weaknesses.

To start with, the cover was one of the finest pieces of fan inkwork that I've seen in some time. It looked like something that Jeff Jones would have been proud to have done. It was a very fine piece of work; the best of the issue. The next best would have to be the Romero "Spacehawk". Then the Gottfried illo of Thor, and Foss's S&S piece. Outside of these, the rest of the art looked carelessly done, or inexpertly swiped.

Concerning the Mysterian strip, I must ask you"why?". That is, why say, in your reply to Groth's letter that you were trying to steer away from swiping, and then lift almost every panel of the Mysterian out of the pages of Spiderman, or some other Ditko book. Why not try to do a strip without swipes, the whole thing original. You can obviously draw, you've already proven that. Now, try to create; it can actually be fun, and you'll feel much more satisfied with yourself, if not your artwork. And comcerning the inking of the strip, well, it was pretty bad. Again, try to take time when inking, it pays. And don't use a broom as a brush either. Also for good effects, use a 0 brush to ink, not a fine line pen. A fine line pen gives scratchy effects, whereas a brush if used right, will give you line variety that can't be achieved with a pen. I know. I used to use a pen exclusively, and all my stuff was crap. Now, with a brush, my art is much improved in the last couple of months. If I hadn't met Romero, I'd still be producing junk.

I've only covered the art because I'm an Art Major, and art is my bag. But, I found the majority of the text to be enjoyable, though I can't agree with Chris Warner in his S&S article when he said that Marvel is regaining the top of the comics industry, because it is inevitable that Marvel will screw up Conan, just as they did Silver Surfer, Daredevil, Spiderman, Thor, Iron man, and any other title that they have ever done. Conan is doomed to be the first sword and sorcery soap opera. Already, as I'm typing theis letter, Conan has been made bi-monthly, and Gil Kane is going to do the next issue. Cancellation here we come!!!

All in all, Sentinel has a lot of potential. The best of luck with it.

(I have no desire to get fired up and write a really clever reply to your letter right now Dave, so I won't. One thing though,,the Mysterian was done before I received Gary's letter...about 2½ years before. Needless to say there will be no more of such trash in the future. Thanks for the thoughtful, objective LOC. Hope you enjoy this ish.---editor)

Golden State Comic Con

The pictures below are from the 1971 San Diego Golden State Comic Convention which was held last August 6, 7,and 8. Here's the key: (1) George Barr giving his lecture and art presentation. (2) Here's a shot of the dealer's room. (3) Kirk Alyn signing autographs,(he played the original superman for the movies, and serials). (4) Four insane editors; from left to right---David Anthony Kraft,(professional writer for Amazing and editor of OMNIFAN)---Mark Montchalin,(editor of OVERLAND EXPRESS)---Mitch Sheele, (editor of MIGHTY CRAZY)---some bum,(editor of a zine called Sentinel). (5) Bud Plant,(at left) at his dealer's table. (6) Of visible faces left to right, Mark Evanier, Steve Sherman, Tony Isabella and Mark Montchalin. (7) Mr. Ray Bradbury, lecturing. (8) Jack Kirby, giving chalk talk. (9) Mr. Mike Royer and his family.

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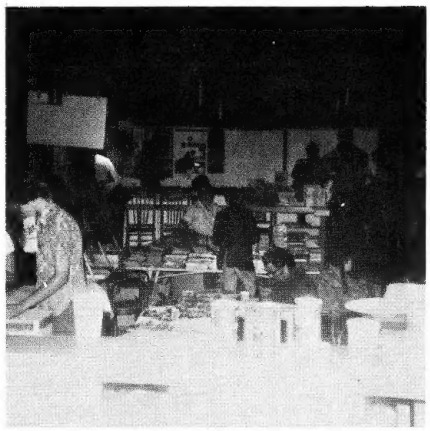

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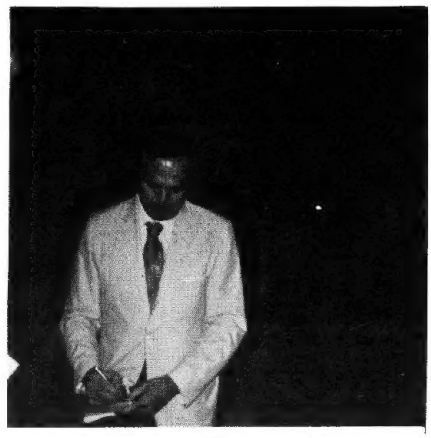

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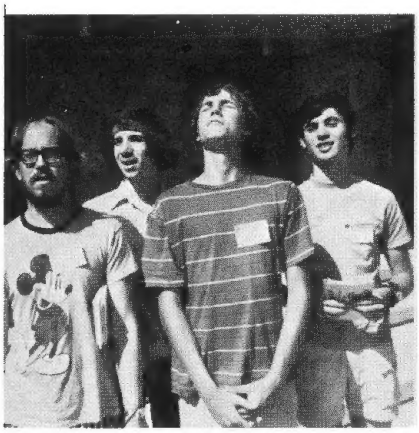

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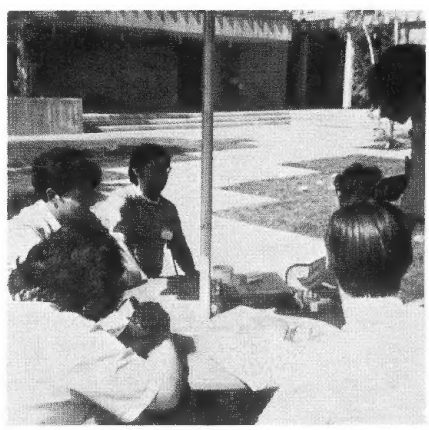

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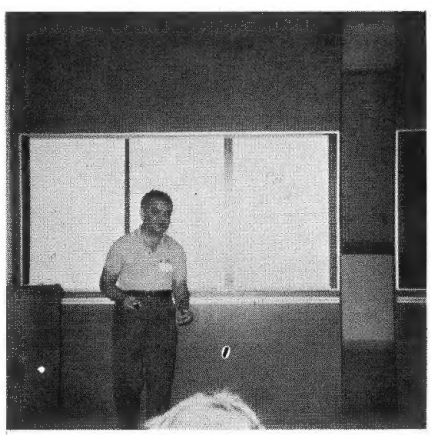

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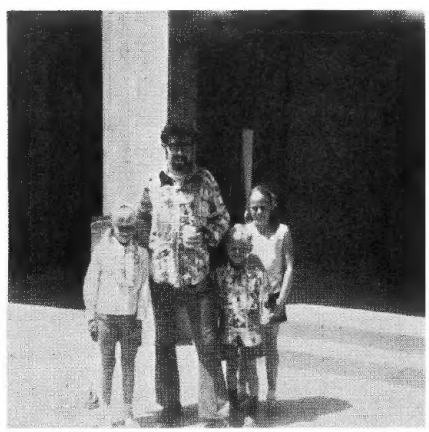

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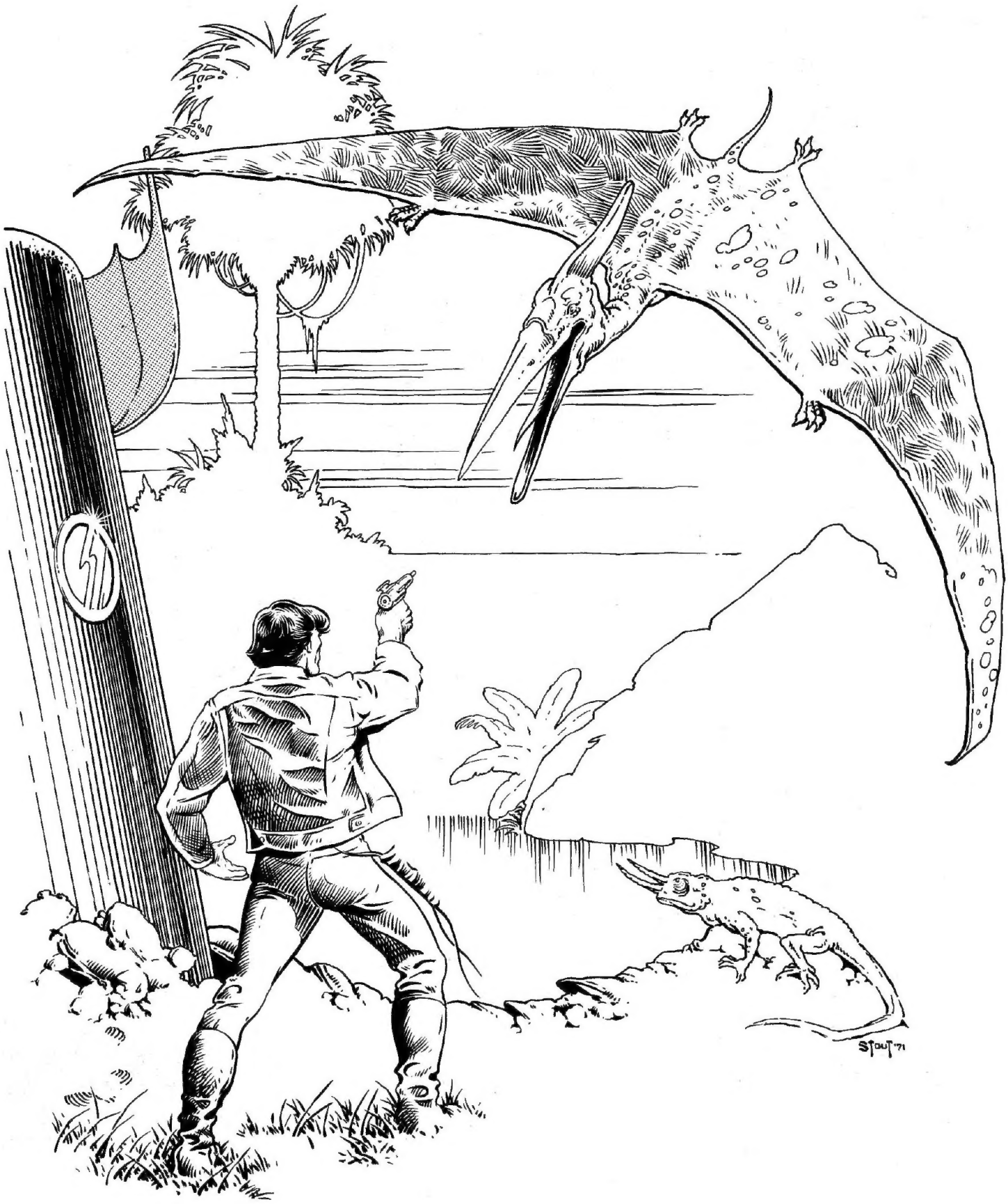
STOUT '71